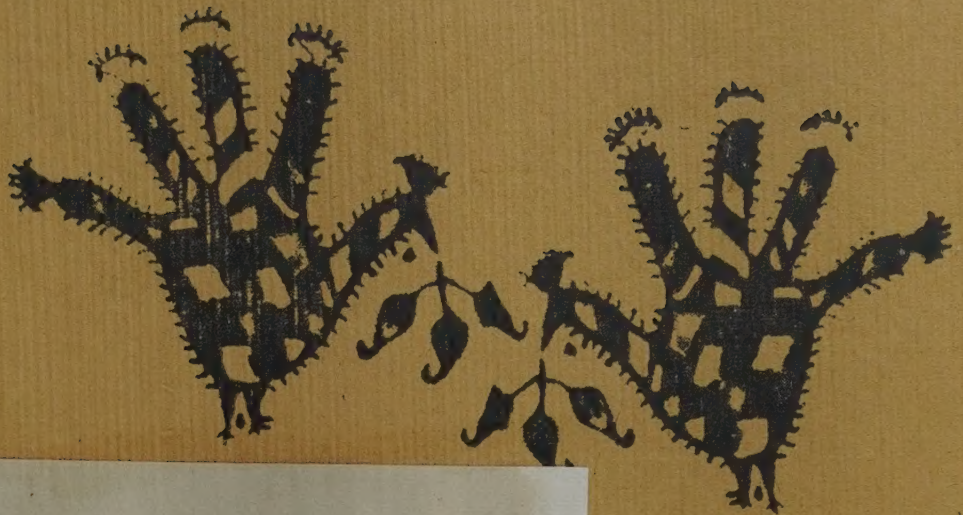




**RURAL HANDICRAFTS AND HANDLOOMS
WORKSHOP-MUSEUM. PROJECT PROPOSAL**



COMMUNITY HEALTH CELL
47/1 St. Mark's Road, Bangalore - 560 001

THIS BOOK MUST BE RETURNED BY THE DATE LAST STAMPED		

an offer . . .

HARYANA STATE SMALL INDUSTRIES AND EXPORT CORP.
A STATE GOVERNMENT UNDERTAKING

DEV140

01736

COMMUNITY HEALTH CELL
326, V Main, I Block
Koramangala
Bangalore-560034 -
India

LIST OF CONTENTS	PAGE
1. Preface.	1
2. Aims & Objectives of the proposed workshop/museum.	2
3. A note on the Rural Facility & Culture Centre-the larger concept of which the proposed workshop is a part.	6
4. Introduction on museum classification system.	9
5. Museum classification list.	11
6. Classification dossier.	21
A. Accession chart and photograph	21
B. Method & Technology.	25
C. Sources & distribution.	26
D. Economics.	27
E. Communication, Socio-Culture context.	28
F. Analysis & development.	29
7. A note on the Workshop/Museums activities so far undertaken.	31
8. Finance Plans and estimates.	34
9. A note on the parent organisation; The Small Scale Industries & Export Corporation.	43

To very dear Rev
Fondest affection
Rajen Sethi.

1. The purpose of the project is to study the effect of the proposed changes on the system.

2. A study of the present system is being made to determine the effect of the proposed changes on the system.

3. The effect of the proposed changes on the system is being studied.

4. The effect of the proposed changes on the system is being studied.

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PREFACE

As a part of the current movement to re-vitalize our village economy & emphasize the importance of our rural cultural heritage, we decided to explore the possibilities of developing a unique rural crafts complex to fulfill some of the needs of our rural community.

Our Design Consultant Mr. Rajeev Sethi, with the help of his colleague Ms. Pria Karunakar and the chosen staff for the proposed project, have worked for about a year to prepare the enclosed schemes.

A proposal for the entire programme, including cost estimates and an idea of work done so far is attached for your consideration.

Any programme of this dimensions is, of course, a substantial undertaking. The estimates for its costs have been carefully considered. The present proposal carries with it the freshness of a draft prepared after extensive field research.

As can be expected, an experimental scheme of this dimension requires constant guidance and support from people and Institutions involved in promoting the crafts movements in the country.

To our knowledge, we do not know of any other similar scheme being tested anywhere else in the country. Obviously, the results of our efforts may be of interest to other States who wish to evolve a rural crafts development policy for the economic & cultural upliftment of its people.

Though the success of our scheme will depend largely on its commercial feasibility, we realise that substantial expenses will have to be incurred on the promotional and research work required to build the above financially feasible infrastructure. As can be estimated by the work programme enclosed, the range of activities we have to subsidize simultaneously with the running of our Centre is quite diverse and multifarious, requiring substantial financial involvement.

In view of the fact that the scheme may be of benefit to other states as well, we would be grateful if all those concerned could look into the possibilities of providing us the necessary financial and any other help that can encourage and assist this project.

Sd/-
J.D.GUPTA
Chairman
Haryana Small Industries
and Export Corporation

As a part of the general program of the Government, it is necessary to have a clear and definite policy in regard to the treatment of the Chinese in the Philippines. The Government should have a policy which is based on the principle of equality of rights and opportunities for all people, regardless of their race or nationality.

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Very truly yours,
[Signature]
[Name]
[Title]

2. RURAL HANDICRAFTS/HANDLOOMS WORKSHOP & MUSEUM

A part of the Rural facilities and Culture Centre,
Rohtak Complex, Haryana.

THIS WORKSHOP WILL.....

A demonstration
of rural culture
..... an active
research base...

1. Collect traditional textiles, craft objects & artifacts, tools and implements available throughout the State. The workshop will collect other allied design reference material such as Haryanvi folk lore and the song-story tradition etc. as well as reference in architectural forms, motifs, environments and archaeological finds. All this will be supplemented by relevant socio-economic data and information.

This collection will be viewed and expanded by the local community, the craftsmen, and professionals from different disciplines. People will be constantly invited to add, improve or comment on what is collected.

The process of collection itself is not planned as acquisition, but as the examination of the craft situation in the community.

Therefore, even the collection and display is not to be thought of as a static museum unit but as an articulation of the finest available vocabulary from a community - in - operation. It is designed that it can be easily used as resource material with specific craft themes, both to explain the functions of crafts design and its evolution and transmission in the lives of people and in the socio-economic structure of the village.

In order to bring to focus the live value of the exhibits, housed as they will be in rural area, we have incorporated a commercial production and design cell with the centre, which will actively extend in accordance with the needs of the rural community.

The Rural facilities and Culture Centres operation will be guided chiefly by the setting up of this scientific handicrafts Workshop-cum-Museum. Based in a village (in the district of Rohtak) it will cater chiefly to fulfil the needs of the local community.

This would mean dealing with craftsmen who are not necessarily associated with the making of "Art handicrafts" for urban sales depots.

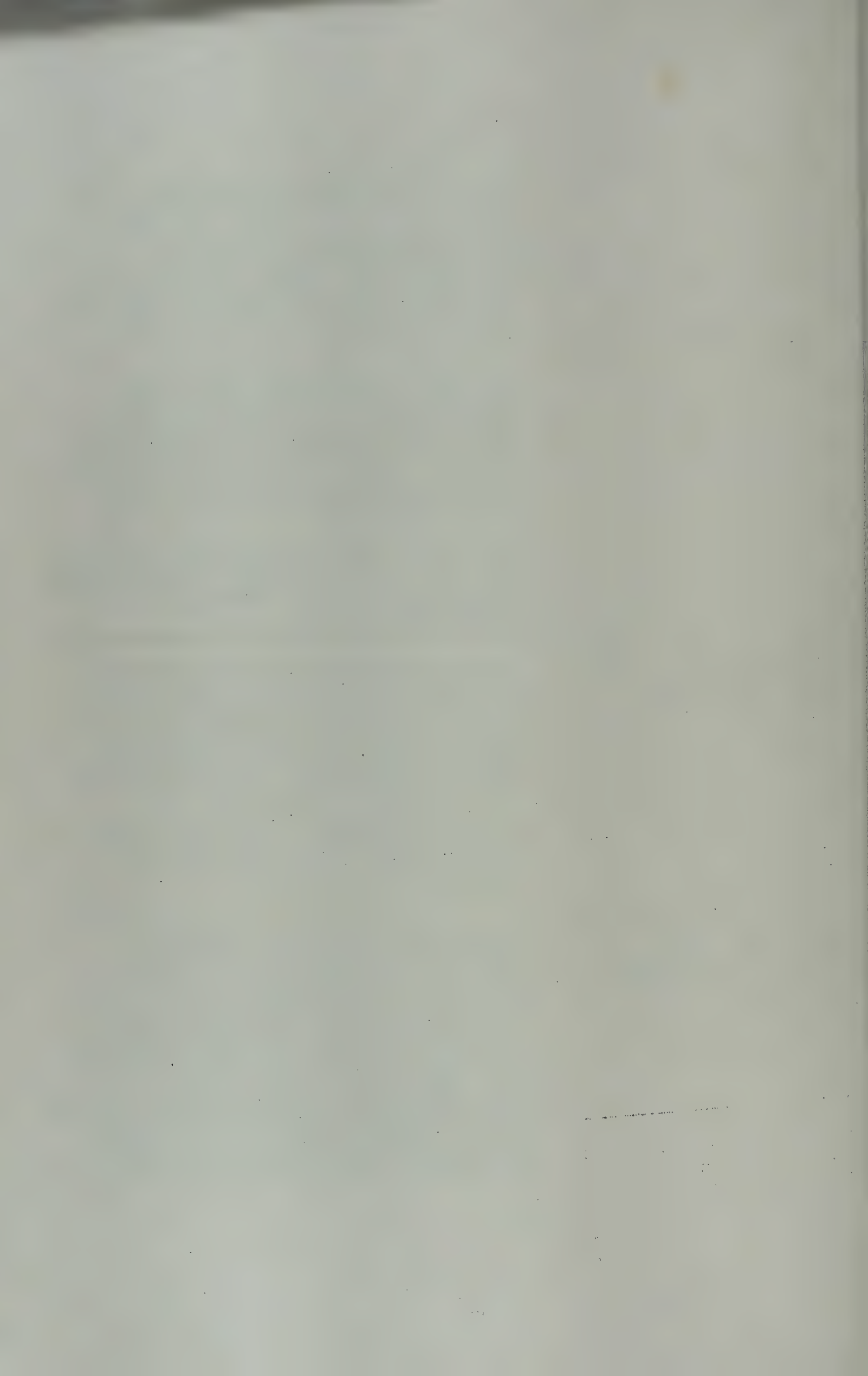
Appropriate
training & new
marketing....

2.

Sustain function and folk aesthetic in craft skills through appropriate training and by help and by help to rural craftsmen, market analysis, tapping potential market situation and recovering some, particularly in rural areas. It may also mean providing help in forming guilds, co-operatives etc. procurement and distribution of raw material and arranging of loans etc.

Consumer educa- 3.
tion ... creating
a crafts culture...

Introduce crafts usage wherever possible in the fields mentioned under the classification system enclosed; with special emphasis to the use of crafts in educational material for state school programmes and 'non-formal' education centres (Bal Bhawan & Others), while simultaneously providing these centres with adequate workshop facilities to educate children and train adults in handloom and crafts production.



As is indicated by the classification system, the extension of crafts usage will mean working with people from several disciplines—such as medical doctors, engineers, communicators etc. These professionals are expected to be available for consultation close at hand in the proposed Rural Facility & Culture Centre, of which the proposed workshop is a part.

A rural design 4.
studio linked
to production...

Innovate and develop new designs prototype and products of handicrafts and handlooms for retail outlets in the country, while moving towards a finer export and production programme of these designs.

A multi-media 5.
workshop.....

The need to direct folk arts, towards a more authentic usage is being felt increasingly and the Government must take the first step in insuring this. The Museum/Workshop will directly benefit several State departments e.g. of Culture Public Relations, Tourism etc. with the special services it offers. Having an access to a comprehensive base of Cultural and socio-economic research, an interdisciplinary staff and a production body of craftsmen, the Workshop can design and provide multi-media material and exhibition facilities such as toys, games, kits, duplicates of archeological objects, classic tools, instruments, sculptures etc. as well as decorative and functional elements required by several state events, festivals and so on.

Similarly the workshop can re-introduce classic theater material, set-designs, decorative elements and properties used by local groups in the performing arts and by individuals or the village community at fairs, family festivals and ceremonies.

An employment
alternative in
the rural
sector

6. Provide a creative working base in a rural area to a permanent staff of formally trained designers students and others working in the field of rural development and for the employment of master craftsmen and several others and skilled and unskilled labour (expecially women) in the villages around the complex.
-

A Pilot to go
further.....

7. Demonstrate a pilot for a larger scheme to open similar production branches around Haryana and elsewhere. By doing so, the workshop-/ Museam will provide a training ground to help further expansion of the above ideas.
-

A NOTE ON THE RURAL FACILITY AND CULTURE CENTRE
OF WHICH THE PROPOSED WORKSHOP AND MUSEUM IS A PART.

What is a Centre for Culture? What do the villagers need?
What do visitors want to see?

Culture is not a mere leisure activity. Like tradition, it cannot be viewed or experienced as phenomena separate to the contemporary daily life of the people. The way people react to a new medium such as T.V. for example, or the way they tend their animals or their sick, every range of human activity is a part of the peoples culture and their way of life.

Human activity is in constant exchange with its environment which is composed of series of closely inter-linked relationships between men, other living beings and nature, as between the hundred of ways they seek to express themselves individually, collectively etc.

To-day this pattern becomes more and more complex. New horizons open on all sides and more rapidly then ever before. Our people have been heavily reliant on the slow rythem imposed by the isolation of a traditional oral culture. Today, when this isolation has broken down, when the age old method and capacity of retaining information is seriously challenged, the manner in which our people choose to evolve, is of great concern.

For the sake of a well directed future, we have to plan and control, and take very conscious directions, if we do not wish to needlessly waste or misuse our valuable resources and emerge soul-less.

To be capable of change and to be capable of questioning change when necessary, we constantly need to have means whereby we can review our past, present, and as far as we can, our future.

This ability to reason is the ability to search for and recognise under-lying patterns. The search for patterns, we now call Science...."Organised Common sense". The development and quality of civilisation has come from the communication of these very patterns and ideas between communities.

The challenge lies to-day in how our entire generation, defines and communicates its plan for evolution amongst all those living in it and how our entire generation understands the evolving pattern from the inside and the outside and how it continues to apply itself to it in part, or as a whole-on a pragmatic and on an ideal level,

Communicating the above challenge is our first task. The media of communicating it are many. Here, our purpose is only to emphasize the importance of comprehensive thinking and community participation is important tools; particularly in context to the rural people whose life still depends on close inter-dependence between each-other and with nature.

With the advent of industrialization, the reliance on the community as a teacher or as a medium of communication has shifted. The individual has become the focal point of attention. Specialisation has further isolated men from man.

We have in India today, on one hand, the illiterate villager with a sharp instinct for survival in a world given less to chance ... alone and ignorant of ways to control the situation beyond his survival level; and on the other hand, the specialist, tragically alienated by his own specialisation from the whole pattern and unable to visualise where it converges with his specialization.

What nucleus then, could guide us at the village level and provide a catalyst for integrated rural development which the people could call their own? Where could the "specialist" and the "populist" meet and start to learn from each others experiences and limitations?

Both the Government and the voluntary sectors have been forming several bodies that look after separate functions for the betterment of villages.

Providing separate cells to house each different facility needed at the village level has been a very difficult task, because we are constantly faced with the problem of limited resources and because a culture's whole experience and development do not fit easily into separate compartments.

For this purpose, therefore, there is a growing need for a common shelter which can provide a rural laboratory, using appropriate technology to conceive and demonstrate various plans and facilities in the field of health, education, agriculture and communication.

The above are long-term objectives of a concept that has yet to evolve a physical setting.

About a year ago a few departments of the Haryana Government had conceived a new idea to develop a comprehensive rural facilities and Culture Centre near Rohtak in Haryana. The scheme being designed to integrate the efforts of various development agencies of the government working in the field of Rural Development.

The work of the above Centre at one shared place may also nurture the vital inter-relationship of various arts and sciences in the rural community.

The land, a part of the large tourist complex coming up near Rohtak, has been given by the Haryana Tourism which intends to carve, through its participation, an even more positive role in the state's developmental efforts for its rural population. Needless to say, the new tourists looking for something other than highways, bars and cabarets may well be drawn to see this new experiment.

A centre for such live activity in the fields proposed, is the closest visitor can expect to get in experiencing the culture and life style of a people. Without making heavy demands on it, the visitors will see a crafts museum and workshop with village cottage industries run by rural artisans and farmers, a rich audio-visual collection of the state's folk forms, a rural sports and health centre a multi-purpose shopping complex, a rural clinic an agro-demonstration farm, a non-formal educational and recreational workshop for the community and specially for children.

The villagers in the 20 odd villages around the Centre will use the Centre as a meeting place for all communities, for their festivals and fairs and will develop its facilities as further needs are expressed.

The project, no doubt, is a large one and we believe we should only make a small beginning to ensure the maximum participation of the people from stage to stage.

To begin with the Haryana State Small Industries & Export Corporation (A State Government Undertaking) has set up a workshop Museum for the development of local crafts skills rural crafts design and for the production and marketing of rural handicrafts and handlooms.

The workshop/museum is being developed as a self-contained model for the design, production, marketing and communication requirements of a crafts industry based in the rural areas. It is expected to service its surrounding villages with which it will be in constant and supple contact and as also with the Government and Voluntary development agencies similarly involved in the country.

Working amongst some of the communities weakest, we feel we will be able to expand the proposed activities of the Centre from a feasible socio-economic base.

4. INTRODUCTION ON MUSEUM CLASSIFICATION

Presented here is a comprehensive classification system for cataloguing the entire range of handicrafts found in rural areas. This system is organised to

..... facilitate the work of items and data collection for the museum,

..... As a reference library connecting at relevant points to the activities of Rural facility and Culture Centre - Rohtak (Haryana).

(The effect of this will be to not only supplement the present collection & strengthen the research-base, but also towards production-oriented backing of the work-shop since it will locate the present state of craft production, training, technology, the situation of master craftsmen, marketability & available markets) It will also build the Centre's communication resources.)

.....and for specific design analysis and development of rural crafts.

As in-depth and comparative information retrieved from each district and village is tapped, we should eventually be able to chart the distribution and viability of each individual craft on a local and regional level. This has not so far been attempted by any State Government.

We feel the list presented includes all items made by human hands or wherever the handicrafts process has been applied. As such, it does not merely catalogue crafts that are traditionally known but reserves place for the acquisition of new objects, designs, & processes that have come into current use in Haryana. It is also flexible to accommodate those that may well be introduced in the future.

It is to be understood that this system is designed to be on-going and accretive.

In the above sense the museum catalogue and research-system demonstrates a living crafts process, projecting the evolution of different craft skills, forms and usage. The intention is to make the history and tradition of crafts relevant to contemporary needs and to view objects in actual process of rural community life.

The breakdown of classification heads from the point of view of usage of the craft object was felt necessary, because often the object may be the combined result of several craft skills.

Some items, however, are multi-purpose. Here, we decided to chose the salient characteristic or function at our own discretion for the sake of facilitating the catalogue. (Therefore: our choice of sub-heads, for example as under the section: "Leisure & recreation" or for example, defining a pot for waters as "storage" instead of "carrier" in the household section).

Never-the-less, we believe that after a considerable selective process we have been able to provide a collection plan that can benefit work in the field of rural craft development anywhere in the country. The objects given as example along with the classification, however, are those that exist in our present collection and those that can only be found in Haryana. This list of objects, of course, can vary from state to state.

The museum accession system is filled into an inbuilt information bank for reference, research and communication material.

Each object has the following classified dossier of reference material:

- A. Accession Chart and Photographs,
- B. Methods and Technology.
- C. Sources and distribution

D. Economics

E. Communications, Socio-cultural context of object/skill crafts community (keyed to a tape and visual bank).

F. Analysis and development.

(Details of each heads given separately).

5. MUSEUM CLASSIFICATION LIST.

A. CRAFT TOOLS

1. Home Industries & part-time skills, e.g.

Hand spuns, Gins, Wheels,
Spindles, Ban & Rope-making
tools.

2. Professional/vocational/traditional cottage
industry.

a. Builders tools e.g.

Frames, Plumbs, Scales, Compases
etc. tools for sinking wells &
breaking stones such as sledge
hammers, pickaxes, crowbars,
splitting pegs, sludgers etc.

b. The smithy's tools e.g.

metal-workers tools such as the
anvil hammers tongs etc.

c. The Carpenters tools e.g.

saws, drills, etc.

d. The Potter's equipment e.g.

kilns, wheels, molds, seals,
pounders.

e. The Weavers' equipment e.g.

looms, shuttles etc.

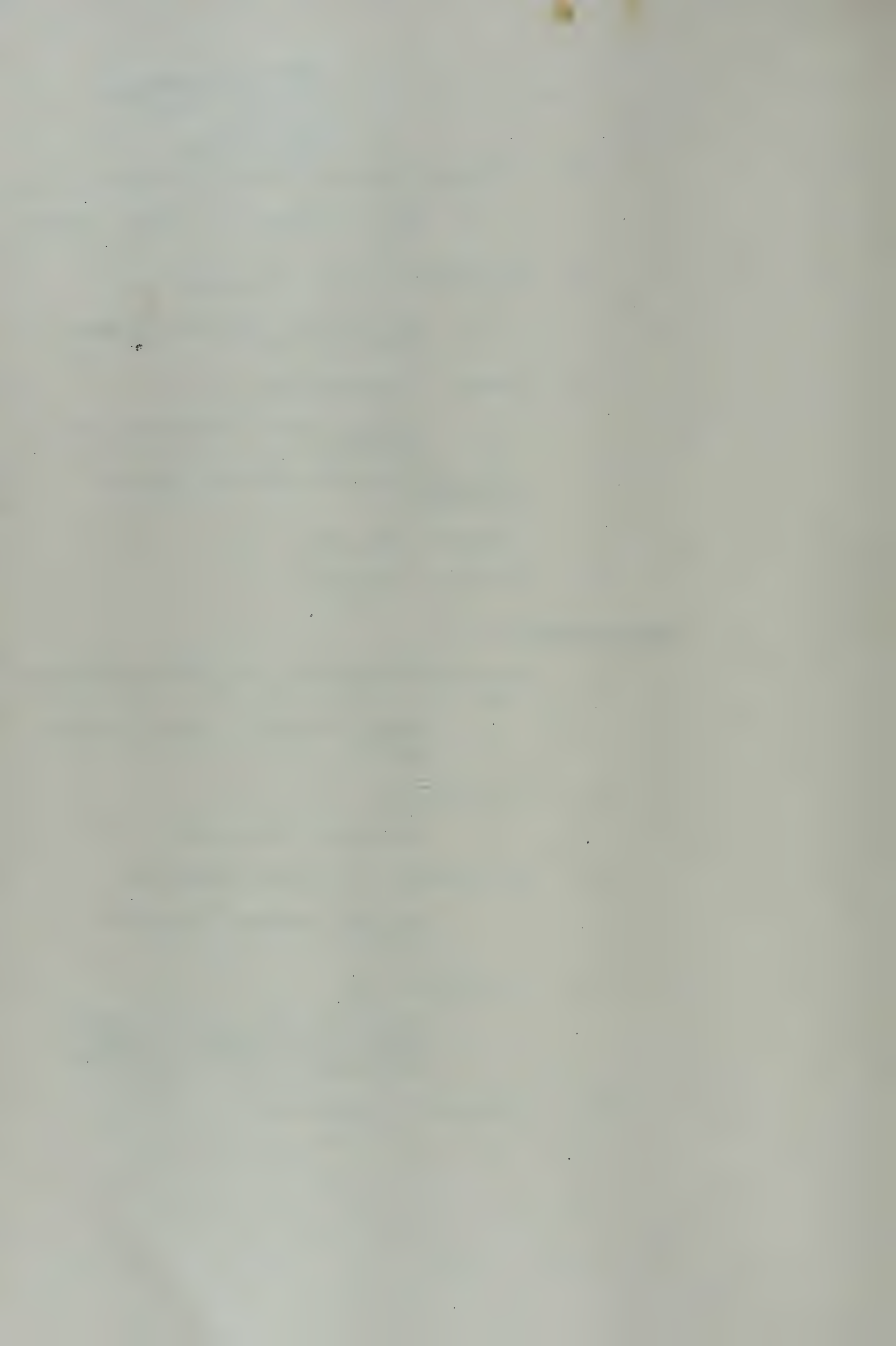
f. The Dyer and Printers' tools e.g.

couldrens, printing blocks etc.

- g. Tannery & Leather-workers' equipment e.g.
awls, pounders, scrapers, chisels
etc.
- h. Jewellers' tools & equipment e.g.
fine anvils, blowers, pinners
& chisels etc.
- i. Banias' equipment e.g.
account books, qalam-dans, &
Weights.
- j. The vaid/Hakim/Doctor's or healers
equipment.
- k. Barbers' equipment
- l. Tailors' equipment.

B. AGRO-EQUIPMENT :

- 1. Ploughing equipments & related components
e.g.
yokes, harrows, shares & spare
parts.
- 2. Seeding e.g.
seeders & seed-bags.
- 3. Protection of growing crops e.g.
slings, weeders & digging-
tools.
- 4. Harvesters e.g.
Scythes & cutting-tools for
crops, Pitch-works & rakes,
winnowers & grain-separators.
- 5. Weighing & packaging.



C. AGRO-INDUSTRIES:

1. Oil & Sugar refining.
2. Grain-mills
3. Bakery
4. Seri-culture.
5. Bee-keeping.
6. Horticulture & market gardens.

D. IRRIGATION & WATER-TECHNOLOGY

1. System for drawing water e.g.

Persian wheels, pulleys, draught equipment, charas, hand-pumps, tube-wells, wind powered wheels, solar condensers.

2. Water distribution e.g.

Leather containers, buckets, pipes, taps, lift irrigation, Zhallars, water courses, sprinklers, accessories for channel systems.

3. Water storage e.g. Dry farming equipment.

tanks, pools & rain water-collectors.

4. Water purification.

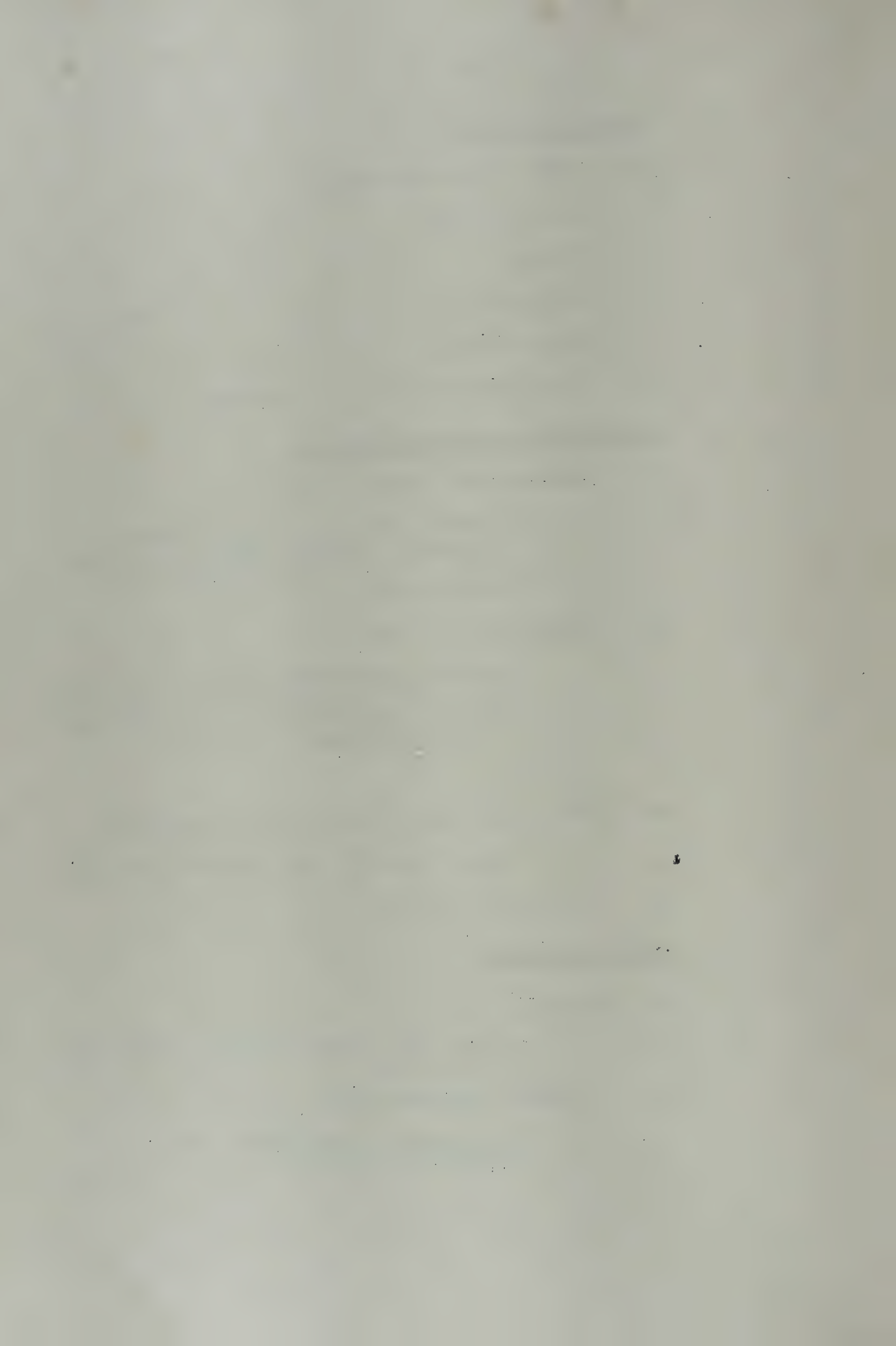
E. ANIMAL HUSBANDRY

1. Feeding e.g.

Cutters for fresh fodder, vessels for cooking food.

2. Grooming equipment e.g.

curry-combs, horse-shoes etc.
(related to smithy)



3. Veterinary equipment e.g.
bamboo feeders etc.

4. Fisheries.

5. Poultry-rearing.

F. TRANSPORT (Camels, Bullocks, Horses, Mules).

1. Draught & vehicular e.g.

yokes, cart-wheelers, components &
recent additions/substitutes.

2. Equipment for loading pack-animals.

3. Man-powered vehicles e.g.

Thelas, wheel barrows etc.

4. Transport-containers.

5. Riding equipment e.g.

saddles, trappings, harness & Ornaments,
bells (non-textile accessories).

G. WEAPONS & ARMS

Family inheritences frequently used in
traditional community or national defence e.g.

swords, shields and fine-arms.

H. BUILDING TECHNOLOGY

1. Site-Plans, designs & blue-prints.

2. Structural elements eg.

beams, brackets, pillars etc.

3. Architectural detailing e.g.

fragments, fretw, and workshed
requirements-kilns, trollies and
lathing etc. (relate to builders
tools).

4. Building materials & their ingredients.
5. Exterior & interior surfacing e.g.
Lipai, lime-surkhi etc.
6. Roofing e.g.
Tiles crofting or Thatching techniques.
7. Wooden & metal detailing e.g.
doors, shelves, lintels & shutters etc.

I. HOME TECHNOLOGY

1. Storage of Grains, oils, Ghee, water, Dals Groceries & spices.
2. Scales, Weights, measures & timers.
- . Cookers (open fire), coolers and refrigeration e.g.
Pottery refrigerator, ovens, charcoal burners & chmneys etc.
4. Winnowing & Sifting devices.
5. Grinders, pounders, crushers e.g.
chakies, rolling pins etc.
6. Kitchen implements e.g.
ladles, skillets, knives, grates etc.
7. Cooking utensils bowls for mixing dough.
8. Food and beverage serving utensils and warmers for eating and drinking e.g.
platters, bowls etc. glasses lots etc.

9. Carriers e.g.

seasonal fruit-gathering
baskets, rope bags & suspensions.

10. Lamps, diyas & lanterns.

11. Furniture e.g.

khats, peedhas, carved chair-
backs, cradles etc.

12. Multipurpose bags, boxes, and containers e.g.

trunks for cloths, money-boxes
sewing boxes.

J. COMMUNITY

1. Communal furniture & community cooking
Vessels.

2. Panchayat Ghar, Chaupal & Asthana Apparatus
e.g.

Sarpanch's staff & nagaras to
summon meetings.

K. LEISURE, RECREATION & COMMUNICATION

1. Smoking apparatus e.g.

hookahs, chillums leather pouches
etc.

2. Sports & games e.g.

athletic equipment, chess,
puzzles etc.

3. Toys & dolls.

4. Comforters, e.g.

fans, index, induves,
home luxuries e.g.
pillows and bolsters.

5. Decorative crafts such as sculpture, modles, replicas etc. (even calenders).
6. Cosmetics & toiletries.
7. Communication gadgets such as peep show boxes, exhibition kits etc.

L. RELIGION, RITUAL & FESTIVE

1. Village or community deities.
2. Household icons.
3. Cult-objects e.g.
kamandals, tantrie yonies etc.
4. Religious mansucripts.
5. Festive crafts for seasonal fairs & festivals, marriage, birth etc.
6. Theatre props e.g.
masks properties, costumes
(other then textiles).

M. MUSICAL INSTRUMENTS

(used at home or by professional jogis, swang parties, Bhajan parties etc.)

1. Percussion e.g.
drums, cymbals, bells, clappers, rattelers.
2. String instruments (plucked and bowed)
3. Wind instruments e.g.
flute bin, brass etc.
4. Others.

N. MURALS, PAINTINGS AND FLOOR DECORATIONS

1. Religious & ritual.
2. Seasonal, Festive and others.
3. Community e.g.

as in the Panchayat Ghar.

D. ARCHAEOLOGICAL FINDS)

(Technically classified by Arch. Dept.
Chandigarh).

P. COMPARATIVE OBJECTS/SYSTEMS

As examples of parallels or alternative design solutions from neighbouring regions e.g.

Rajasthan, Punjab and U.P. where there is a certain cultural continuity. The value of this section would apply equally to presentation, research and analysis.

Q. THOSE OBJECTS OF DUBIOUS DESIGN-VALUE.

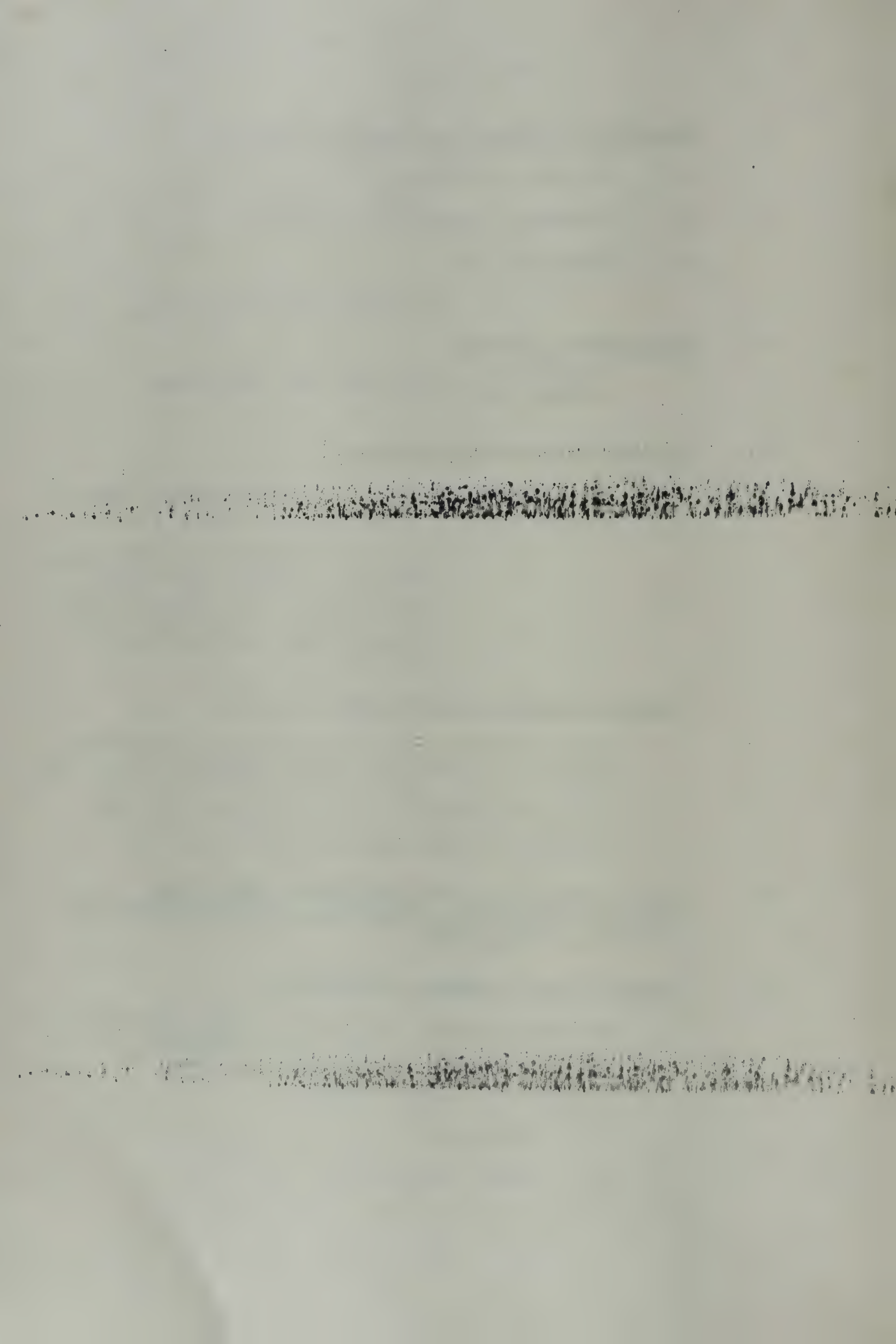
Either imported by travellers or vernacular crafts that show pronounced degeneration. The value of this section would be largely for those interested in cultural and historic-design research or for analysis by those concerned by present-day craft problems.

R. INNOVATIVE OBJECTS NOT MENTIONED ABOVE THAT INDICATE PARTICULAR INGENUITY, OR CRAFT-SKILLS ON THE PART OF THE MAKER.

S. JEWELLERY AND PERSONAL DECORATION

For men, women, and animals (This section is closely linked to the textile section. It would be better to classify it under the conventional cost factor).

1. Precious
2. Semi - precious.



3. Costume.

4. Tattoes etc.

T. TEXTILES, GARMENTS, COSTUMES, AND ACCESSORIES

This section can be catalogued both in terms of technique and usages. It is highly specialized section and even its classification needs much more work.

TECHNIQUES

1. Dying and printing.

2. Weaves.

3. Specialised embroideries e.g.

Haryanvi phulkari, chobe bagh etc.

4. Assorted Techniques.

A. Applique (e.g. gota applique).

B. Mirror-work.

C. Quilting.

D. Open-work & cut-work.

E. Crochet.

F. Rope and Cord making, Twining etc. & primary textiles with two or more threads (related to ban.)

G. Others (Mixed media etc.).

USAGE

1. Running lengths and samples of different weaves and fabrics used in garment-making.

2. Children e.g.

Topis, Bundies etc.

3. Women e.g.

Ghaghra & nalees, Angis & Cholis, Odnis & more recently, Chenille Jackets, Dupatta with tinsel or sequins. Accessories e.g. Emboridered slippers. worked purses etc.

4. Men e.g. Angarkha, Pyjama, Kamees, Bundism and Jackets, shawls, pagris and sagas. Accessories eg.

nyaulis, pouches, belts and bags etc.

5. Animal Coverings for

- a. Camels
- b. Cows, Bulls, Bullocks.
- c. Horses.
- d. Goats & Sheep.

6. Household, e.g.

Quilts and multi-purpose chudders. hangings and bandhanwals (more recently----table clothes and food-covers etc.)

7. Religious Hangings.

8. Costumes and textiles for theatrical and special events.

9. Foot wear.

6. CLASSIFICATION DOSSIER

A. ACCESSION CHART AND PHOTOGRAPH

1. Accession and catalogue number

Identification numbers assigned by the institution to the object. When the object comes into the collection it must be put under its specific head and catalogued. The catalogue number will be the Accession number given on the acquisition of the object by the institution.

2. Photograph number

The reference number of any photograph of the object which the institution has on file. A comment on the quality, etc. of the photograph may also be included.

3. Native name of object

4. English translation of name wherever possible

5. Description and usage

A free form description of the physical object. It should identify the object, describe its individual appearance and structure and provide a list of the physical characteristics which will be of use to the specialist researcher.

The description should cover those characteristics which are similar to those of similar objects, as well as those which make the particular object distinct.

It should also contain a description of the whole process and system if the object is a part of it and description of the function of the

object and its relationship as element or component in the above. It must contain description of the specific usage of the object-who used it and under what circumstances.

Comparisons to parallel diverging usage in Rajasthan, West U.P. and Punjab would provide useful information.

The description should be as detailed as possible; shape colours inscriptions of labels, repairs or alternations, and the general condition should be discussed.

6. Length
7. Width
8. Height/Depth/Thickness
9. Diameter
10. Weight
11. Units: If the item contains more than one component.

(In each of the above the technique of measurement etc. will have to be specified. This will be particularly useful when describing an odd shaped object which has many dimensions).

The above cards should contain the most appropriate dimensions of the object, which give the reader a clear idea of its size and form.

12. Material: Wood, Leather, Iron, Alloy, Earthenware, Natural fibres and Grasses.

A list of all identifiable materials at the most basic level possible (eg: "Kail" is preferable to "Wood"): uncertainty can be indicated with a " ? ".

13. Condition

This is intended as a general indication of the condition of the object: details be supplied in Description. The classification "good", "fair", or "poor", with perhaps the qualification "very", etc. is sufficient.

14. Conservation

A description of any conservation work done on the object: It could be a summary of a conservation report, or even a reference to such a report.

15. Location

The storage location of the object (room, shelf, etc.), the format is left to the user, and such designations as "on loan", or "permanent exhibit" might also be entered.

16. Restrictions

An indication of any restrictions which may exist in the object (eg. "not available for loan").

17. Exhibitions

An exhibit and/or loan history of the object

18. Status

An indication of the current status of the object. Normally this will only be completed if the object is no longer in the institution's possession (eg. "lost", etc.) the information recorded may well still be of interest.

19. Publications

All reference to media in which the specific object has been referred to or illustrated. In spite of the name, this may also contain references to unpublished material, such as collectors note-books, tapes, etc.

20. Associated objects

The names & catalogue numbers of other objects which were actually used with the artefact. Other interesting cross references (eg. two objects made by the same person) should be left to the comments filed.

21. Maker

The name of the manufacturer of the objects, this could be a group (such as a family etc.)

22. Earliest date known

The earliest date which can be assigned to the specific object (not to the class of objects; this can be included in sources and distribution). This is a text field and entries such as "three generations before collection" may occur.

23. Source

The immediate source of the object, i.e. the name (and possibly address) Donor village, district of the person or organisation which owned the object before it was acquired by the institution.

24. Institution

The name of the institution which owns or has custody (through a Loan by an individual) of the object.

25. Mode of Acquisition

An indication of how object was acquired by the institution from the source named. Generally a key-worker such as "gift" or "Purchase" is sufficient, although further comments may be added.

B. METHOD & TECHNOLOGY

1. Manufacturing process working techniques and craftsmen's technical terms.
2. Working materials and ingredients
(description of all raw materials used at each successive stage of production etc. and details of where available).
3. Workshop requirements - Energy sources, storage spaces etc.
4. Working conditions
5. Tools

6. Training
 7. Time and Motion Study
 8. Transport and Packaging
 9. Maker of the object (it could be a group, family, or community) the function of each (with special emphasis on women & children) in the making of the objects specially those objects made with combination of several skills.
skills.
 10. Quality standing followed and prevalent system of control
 11. Changes in technique of production-raw material etc.
Cause for change.
-
-

C. SOURCES AND DISTRIBUTION

1. Origin

Describe the geographic origin of the object. If there are no firm guide-lines to distinguish place of manufacture, place of use, place of collection, etc. if these are known to differ, the user may select which is the most relevant for the particular artifact; the other sources must also be recorded below.

2. Distribution

Certain craft objects are now being made and used at several places. Area and numerical distribution of craftsman, crafts communities, skills, and usage.

3. References

Reference would provide further information on the general background, history of the object or of objects of the same type.

4. Form & Function - their organic development in regional and historical terms.

D. ECONOMICS

1. Approximate cost of object - (actual, cost, retail, wholesale and of the whole product if it is a part).
2. Craftsmen's wages and earnings, middle-men profits, cost break-up - from cost of raw materials up-to sales commission.
3. Market process-then & now. How this effects the user, the craft itself, and the craftsmen.
4. Distributing methods - Tradition & at present: with emphasis on system of exchange, loans and credits.
5. Agencies in the field (e.g. middlemen, co - operatives, alternatively the Khadi Board, the craftsman himself etc.)
6. Substitution of original materials by now or alternative materials and comparative costs cause of neglect. Appx. date when manufacturing discontinued. Give reasons where ever possible.

E. COMMUNICATIONS (KEYED TO A TAPE & VISUAL BANK)
& SOCIO CULTURAL CONTEXT.

1. Publicity

Traditional & present.

2. Oral Traditions.

Reference to craft objects, a particular skill, or community craftsman's song & story, popular satire, legends, puranic (e.g. the story of the golden plough) comparative and interpretive information e.g. myth.

3. Archeological traditions & references.

4. Anecdotes & interviews with consumers, master craftsmen, salesman etc.

5. Songs sung during work process (If any)
e.g. (irrigation songs, harvesting songs sung while using the pot, the nicket etc.)

6. Ritual connections, prayers of initiation etc.
(if any)

If the artifact has any ritual significance of connection with religious or social ceremonies this should be detailed.

7. Symbolic meaning of form, function and creation

The symbolic meaning of the decoration and/or design of the artifact, or other important elements of iconography, may be described here.

8. Interesting factual information

Such as iron traces to be found as the result of cooking in iron vessels; its effect on health etc.

9. The environment

A descriptive field which places the object, the skill and craftsmen in its general historical, social context most of this information will be deprived from the collector's notes; the source should be inscribed here.

The relationship of crafts with craftsmen, and the place and role of craftsmen in the community.

The role of children and the women and traditionally ignored classes in the crafts process.

The attitude to the new and the attitude of the current generation to the traditional craft and/or object.

F. ANALYSIS & DEVELOPMENT

1. Name of master craftsmen and in what their excel as individuals.

2. Crafts training Its potential and problems.

3. Part time Vocation and workshop- how have they and can they work together ?

4. Quality control & re-vitalization

Regarding each particular craft, how far can it be controlled? Analise reasons for decline and improvement.

5. Design problems

e.g. briefly in pottery.. the inherited classic but still functional shapes are being lost to commercial markets, and craftsmen's memory. Can They be revived or revised for contemporary usage?

6. Production problems : e.g. briefly in pottery.

Since beaten-ware takes 15 days of weathering & according to most local reports confirmed e.g. by the Jhajjar Potter's Community, 1/3, of beaten ware

cracks in the kiln and goes to waste (waste of labour, time & financial out-lay), can one devise a local solution to this very basic problem ?

7. Problems of the crafts community.

Potters are traditionally landless. This makes for great insecurity and exploitation by middlemen, Can this be circumvented by land-loans or facilitating markets ? Analysis of development scheme already undertaken.

8. Market Problems. e.g. briefly in pottery

Local market orders provide a more or less sustained, if meagre income, Export of low-cost earthen-ware might be an attractive possibility, particularly if the continuity of tradition from pre-historic finds could receive the publicity it deserves and if the sense of quality could be returned to the increasingly coarsening work. However, this would demand close attention to the skills of master-potters, reviving the finest of the classic forms as well as market-campaigns and particular attention to the problems of packaging, transport raw material and common facilities.

9. Feasibility and role of co-operatives, banks etc.

Loans most needed for what ? Assessment . of the above agencies in our economic terms and benefits to the craftsmen.

7. A NOTE OF THE ACTIVITIES OF THE WORKSHOP/MUSEUM
SO FAR UNDERTAKEN.

In the last one year we have had to re-draft, several times, what you see here as our final proposal. Of course this was to be expected-keeping in mind the experimental nature of the scheme and the fact that we had no functioning precedent elsewhere in the country to identify with. From the first new ideas presented in June '75 we have come a long way, crystalizing our aims and objectives and also finalizing our estimates of costs for the funn running of the proposed workshop/museum.

Working in the field has been our best teacher. Today we can safely say that the programmes enclosed are the closest we can get to the understanding of what an on-gong project, based on further intensive work in the field, needs.

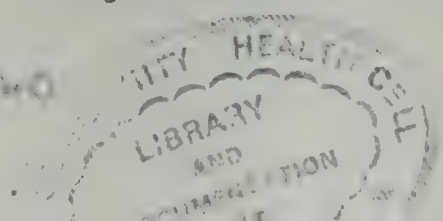
In March '76 we have chosen 5 officers to start the workshop activity. An intensive four months training programme was organised under the guidance of our consultant Mr. Rajeev Sethi and the Director of the Naika workshop Mr. Inder Razdan. The officers studied several exhisting development projects in rural areas and visited different Design Centres, Village fairs, festivals and markets, museums, educational and commercial institutes, attended several seminars and exhibitions and met many individuals and distinguished persons involved in the field of handicrafts.

An inventory of the existing collection of objects stored up at Rai (Sonepat) helped the chosen staff to familiarize with the crafts of Haryana and also trained them for the work required for the museum.

It also greatly helped to design the enclosed classification system that the evolved from considerable research in the Rai Collection and around Haryana.

Working intensively at the inventory and the classification system, has enabled the staff to recognise and identify objects and tools that they will comes across in Haryanvi homes and villages during the course of their work.

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Individual survey and exposure to the Haryanvi rural situation was organized by the group at several occasions when they lived in the houses of several rural craftsmen and farmers.

Perhaps, the most productive experience was gained with the field exposure to the problems of re-settlement, rural housing and the environment, while studying methods of indigenous building techniques around Haryana and specially in the village of Bid-Chuchukvas - (Azadnagar in Zhazzar tehsil)

A unique communication experiment, using the story of the above villages efforts at resettlement was prepared with the help of the local residents and the staff, by our Consultant.

The multi-media exhibit prepared, provided the demonstration for one of the most unusual workshops at the U.N. Habitat conference in Vancouver. The International press and T.V. Covered the event extensively. The exhibit to India. It will now be used as a demonstrative port-folio by the Workshop to expand its field of activities and to spread the dialogue on issues related to rural human-settlements. The unit is composed of a multi-screen presentation, operated through a bicycle and made mobile enough to travel on bullock-carts.

Yet another experience for the staff was to have participated in a seminar of communicators and Medical Doctors. At the 4 day workshop, we discovered the possibility of extending the usage of rural crafts skills in the preparation of several items needed by the medical profession, specially for its communication requirements. We feel, the same would apply in several other fields as well, when we start to work with other professionals eg. educationists from state schools and non-formal education centres etc.

At present, Rohtak has been established as our operating base and the craftsmen's own existing workshop in the district are being used as our work places for the realization of prototypes.

The staff has started work on the design, production and marketing of the 'Desi Jooti' (Foot Wear) and for the production of a rural refrigerator made with the help of potters from the Jhajjar community in the district of Rohtak. The commercial possibilities of marketing the above items are considerable, and we expect to learn a lot more about our proposed work at the end of the experiment.

The workshop/museum intends to ultimately provide a functioning rural laboratory for professionals and students involved in rural development, to undertake research and practical work in the field with the help of rural craftsman.

In order to work out the details of the above arrangements we had proposed to the National Institute of Design, Ahmedabad to send us a batch of final year students who could, amongst other projects (such as their own diploma thesis etc.) also help to finalize the functioning feasibility and details of a programmes, aimed to bearing educational institutes closer to development projects working in the field. While helping to identify the role of such Institutes in extension field work, we hope to also use the enormous resources of the Institutes and their academic process, to aid in the practical work programmes of the Government. These programmes often suffer due to limited resources for research.

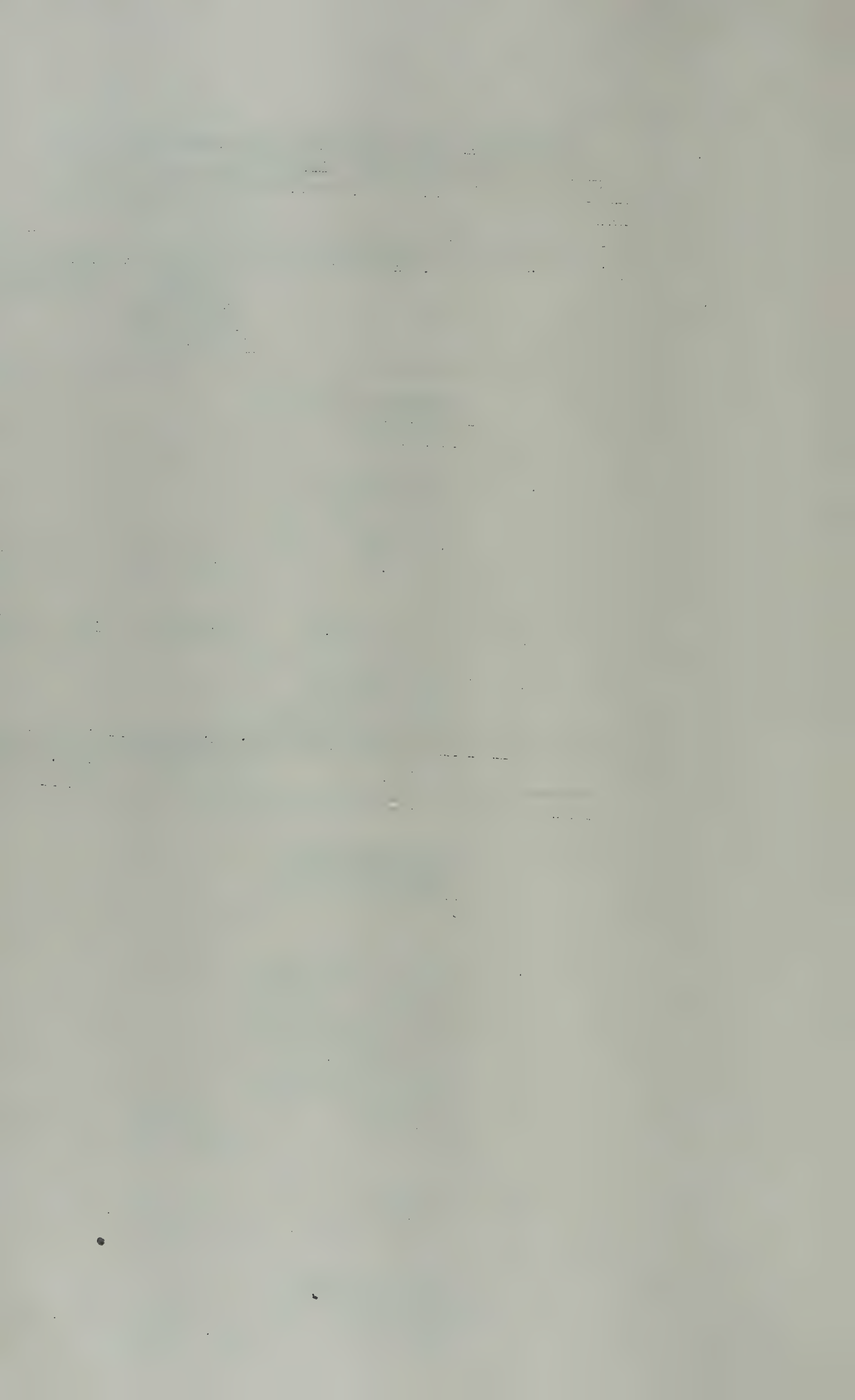
At present, we have one student from the factory of industrial design at the NID who is working with the meagre resources available, a project for the development of certain agricultural implements.

This is as far as we have gone, without the continues financial support outlined in this proposal.

8. FINANCE PLANS FOR THE RURAL HANDICRAFTS & HANDLOOMS WORKSHOP & MUSEUM.
(A PART OF THE RURAL FACILITIES & CULTURE CENTRE)

<u>ITEM NO.</u>	<u>ITEM DESCRIPTION.</u>	<u>CAPITAL AMOUNT NEEDED TO OPEN THE CENTRE.</u>	<u>RECURRING (PER YEAR)</u>
A.	<u>MUSEUM ARTICLES:</u> <u>STAGE I.</u>		
1.	Purchase of museum articles (most item are expected to be gifted).	Rs.50,000/-	Rs.10,000/-
2.	Restoration.	Rs. 5,000/-	Rs. 3,000/-
3.	Preservation of articles in safes & trunks, chemicals etc.	Rs.10,000/-	Rs. 3,000/-
Total:...		Rs.65,000/-	Rs.16,000/-

B.	<u>CATALOGUING & DOCUMENTATION:</u> <u>STAGE I.</u>		
1.	Heavy Catalogue cards for classification portfolio of 3000 items (8"x8")@Rs.300/- per 1000 cards. Average 15 cards per item. 4500 nos.	Rs.13,500/-	Rs. 4,500/-
2.	Binders & accessories.	Rs. 4,000/-	Rs. 1,200/-
3.	Flat cards & stickers 2000 nos.each@Rs.100/- 1000 nos.	Rs. 600/-	Rs. 200/-



4. 5 Cabinets & accessorial furniture.	Rs.8,000/-	Rs.3,000/-
5.a:Photographic documentation 5000 shots. Film, developing, contacts etc. @ 650/- 100 shots	Rs.3,250/-	Rs.1,200/-
b:Enlargement upto 3"x5" size.	Rs.5,000/-	Rs.1,500/-
Total	Rs.34,350/-	Rs.11,600/-

C. REFERENCE MATERIAL
& MUSEUM'S RESEARCH
& PUBLICITY (HARD-
WARE
STAGE I

1. Books, catalogues, magazines.	Rs.10,000/-	Rs. 3,000/-
2. Blue prints,photo copies, Xerox copies.	Rs. 3,000/-	Rs. 1,000/-
3. Photographic reproductions.	Rs. 1,000/-	Rs. 1,000/-
4. Printed reproductions.	Rs. 1,000/-	Rs. 500/-
5. Transparencies.	Rs. 2,000/-	Rs. 1,000/-
6. Film strips	Rs. 5,000/-	Rs. 1,500/-
7.a:Portable recorder & tapes	Rs. 5,000/-	Rs. 1,500/-
b:Storage facilities.	Rs. 1,000/-	Rs. 1,200/-
8. Paintings.	Rs. 1,000/-	Rs. 600/-

STAGE II

9.	Slide Projector with audio synchroniser.	5,000/-	Maintenance and repairs for item
10.	Screen & film strip kit	5,500/-	Nos.9,10,11, 12,13,14, Rs.1,500/-
11.	One public address system	2,000/-	
12.	Two speakers & amplifiers.	3,000/-	
13.	Photo enlarger & Accessories.	4,000/-	
14.	Camera & accessories.	15,000/-	
TOTAL ...		53,500/-	Rs.12,800/-

D. CRAFTS COLLECTION

STAGE I

1.	Travelling ex- penses for the purpose of collecting crafts specimens.	Rs.12,000/-	(Covered in section I)
2.	For N.I.D. students & experts	Rs. 4,000/-	Rs.4,000/-
3.	Transportation expenses for museum articles from district offices to Rohtak.	Rs. 4,500/-	Rs.2,500/-
4.	Packing, crafting etc.	Rs. 1,500/-	Rs.1,000/-
TOTAL		Rs.22,000/-	Rs.7,500/-

E. EXPENSES BEFORE THE
BUILDING COMES UP
AT SITE: STAGE I

1. Transportation expenses for already collected museum articles from Rai to Rohtak.	Rs. 2,000/-	-
2. Storages at Rohtak for one year.	Rs. 1,200/-	-
3. Restoration of site for provisional workshop at Gaddi Bohar.	Rs. 5,000/-	-
4. Furniture, stationery etc. at Gaddi Bohar.	Rs. 5,000/-	-
5. Equipment & raw material for workshop at Gaddi Bohar	Rs.15,000/-	-
6. Dark room & necessary furniture for photographic work	Rs. 1,000/-	
7. Rent for premises at Gaddi-Bohar for one year.	Rs. 4,800/-	
8. Electricity & water charges for one year.	Rs. 1,200/-	
9. Provisional charges for museum classification, models of museum design & structure etc.	Rs.15,000/-	-
TOTAL	Rs.50,200/-	-

F. PROMOTIONAL
ACTIVITY: STAGE I

1. First multi-media exhibition of the workshop proposed to demonstrate plan of action with aims & objectives, designs etc. of workshop/museum(made as mobile unit to create interest & to facilitate collection of crafts from village to village) Rs.10,000/- -

STAGE II

1. Alternative communication gadgets (non-electronic)peep-show boxes, puppets etc. Rs. 2,500/- Rs. 2,500/-
 2. Publications, leaf-lets & catalogues. Rs.10,000/- Rs. 6,000/-
 3. Radio television scripts, photo essays etc. Rs. 2,000/- Rs. 1,000/-
 4. Training camps, seminars & educational tours & programmes. Rs. 2,500/- Rs.15,000/-
-
- | | | |
|----------|-------------|-------------|
| TOTAL... | Rs.27,000/- | Rs.24,500/- |
|----------|-------------|-------------|
-

G. BUILDING EXPENSES:
STAGE: I

1. Since the Handicrafts & Handlooms Centre is a part of the Rural Facilities & Culture Centre at the Rohtak

Complex for which the design & Planning is still not finalised, & in which several other Departments of the Government will be participating financially & otherwise it will be difficult at present to state the exact sum needed. However, the largest area of construction will be required by the workshop-museum. The design of the structure will be using very low cost techniques & about 5 to 10 acres of the allotted land will be used exclusively for the museum/workshop. Provisional estimate including fittings, display, furniture staff quarters, workshop tools & other facilities for only the part connected to the workshop/museum of the Centre.

Rs.7,00,000/- -

2. Repairs, addition alterations, Rs.10,000/-

TOTAL.....	Rs.7,00,000/-	Rs.10,000/-
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H. EXPERIMENTATION & DESIGN DEVELOPMENT.
STAGE I

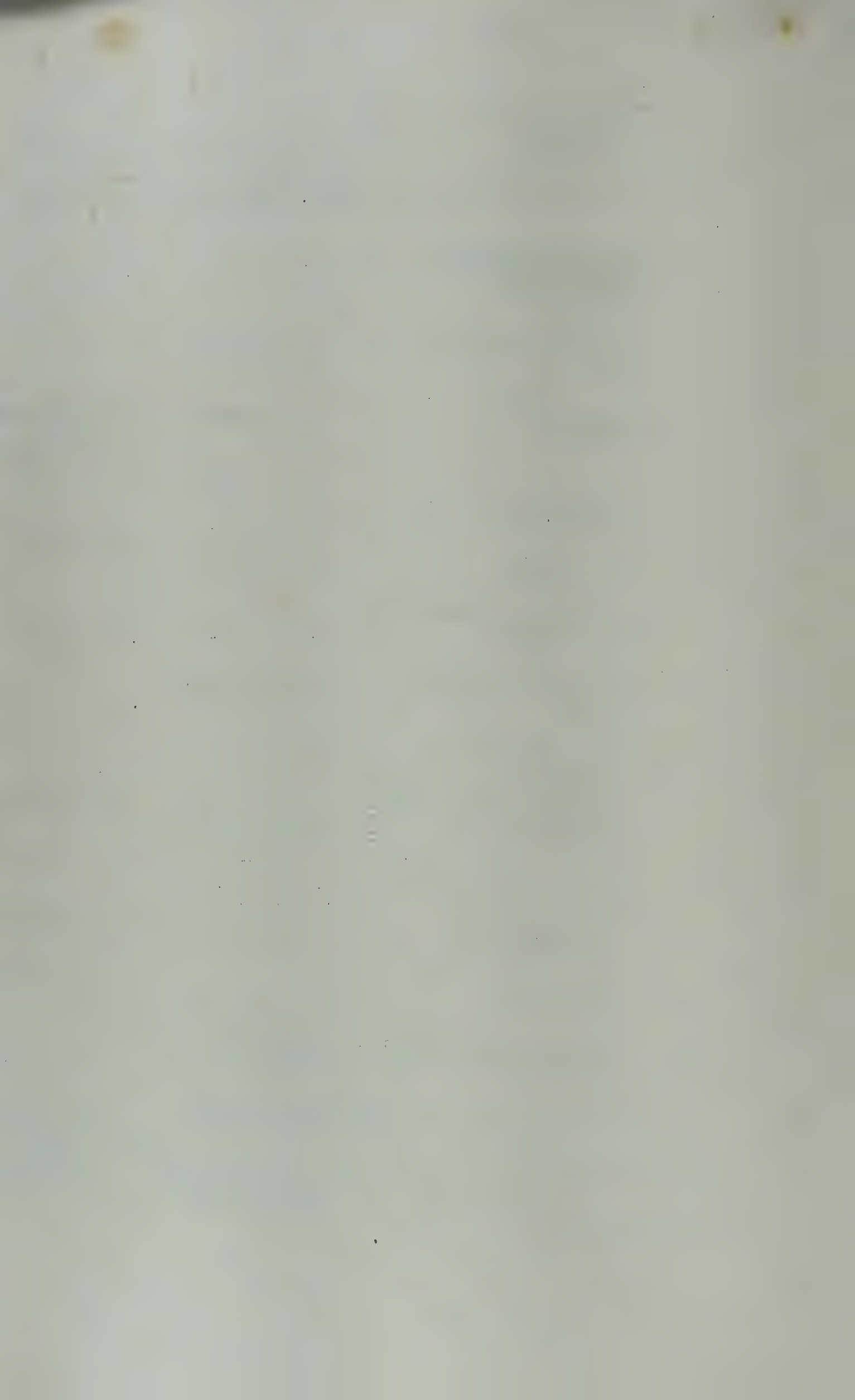
1. Raw-material, samples research material & work models etc. Rs.5,000/- Rs.18,000/-

2.	Drafting & art material & equipment.	Rs.10,000/-	Rs.10,000/-
		Rs.15,000/-	Rs.10,000/-

I.

ADMINISTRATIVE &
OTHER EXPENSES
STAGE I

1.	Type writers one Hindi, one English	Rs. 8,000/-	
2.	Cyclostyling machine	Rs. 2,500/-	(maintanance of item no. 1 & 2 Rs.100/-
3.	Two bicycles.	Rs. 800/-	Rs. 100/-
4.	Printing & Stationery	Rs. 1,500/-	Rs. 5,000/-
5.	Telephone, telegrams & postage	Rs. 5,000/-	Rs. 8,000/-
6.	Van for workshop/ museum	Rs.60,000/-	
7.	One camel cart with camel (equiped to become shop & display for Fair etc.)	Rs. 7,000/-	Rs. 2,500/-
8.	One bullock cart with special accessories & two bullocks.	Rs. 6,000/-	Rs. 2,500/-
9.	Expenses on the Van		Rs.12,000/-
10.	Electricity, water (covered in section E)		Rs. 3,500/-
11.	T.A. & D.A. to staff (covered in section D)		Rs.50,000/-
TOTAL		Rs.90,300/-	Rs.83,800/-



J.

ADMINISTRATIVE STAFF
STAGE : I

1.	Sweepers, Chowkidars, Office Assistant etc.	Rs.25,000/-
2.	Drivers.	Rs. 8,000/-
.	<u>STAGE II</u>	
3.	Secretarial & Accounts Assistant.	Rs. 6,000/-
4.	Typist.	Rs. 4,800/-
TOTAL		Rs.43,800/-

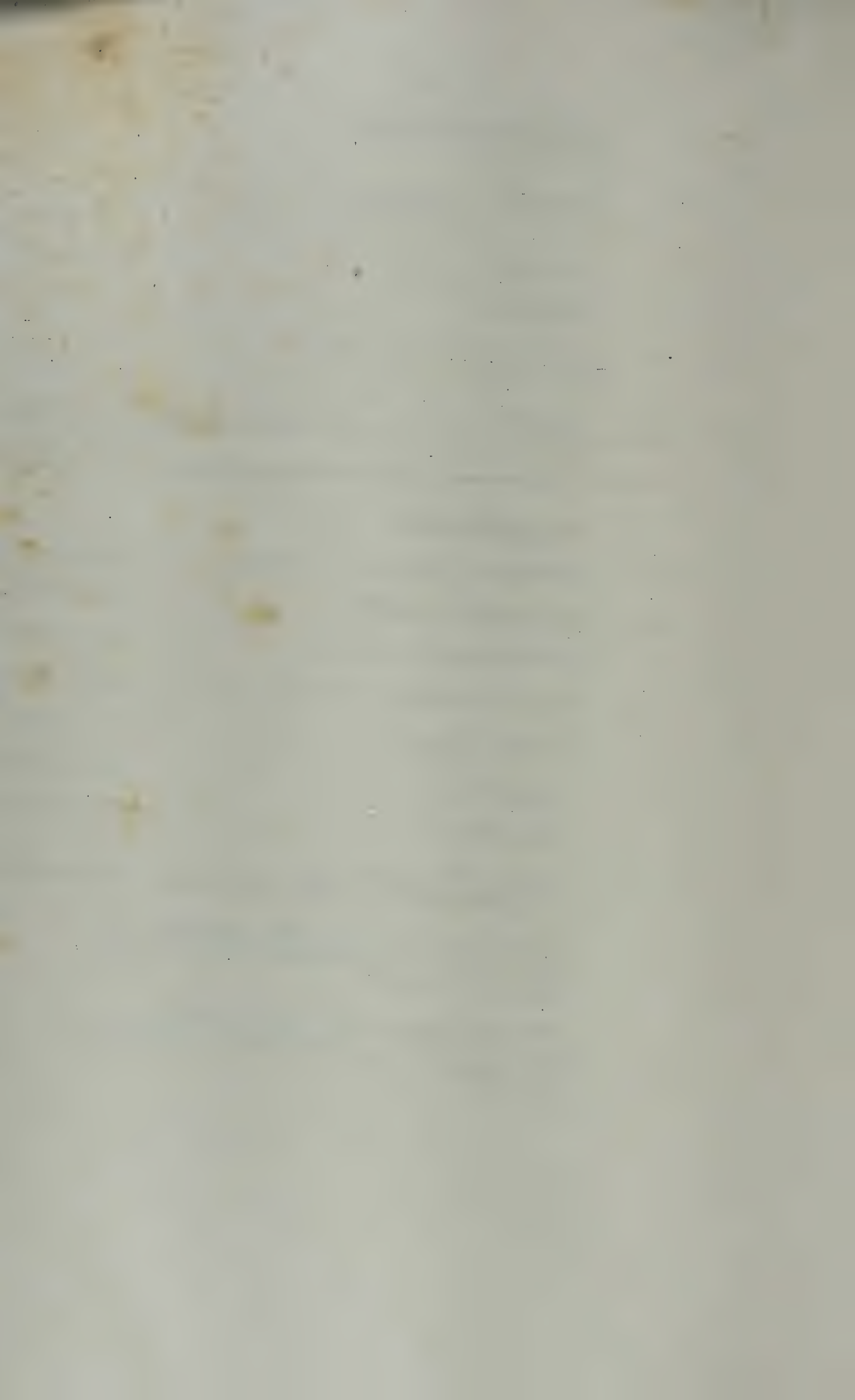
K.

CREATIVE STAFF

1.	Technical Director approx	Rs.25,000/-
2.	Research Officer*	Rs.17,800/-
3.	Communication Officers *	Rs.12,000/-
4.	Public Relations Officer *	Rs.12,000/-
5.	Stores Officer*	Rs. 6,000/-
6.	Designer I	Rs.12,000/-
	Designers II	Rs.12,000/-
7.	Salary for 10 master craftsmen @ Rs. 600/- per month	Rs.72,000/-

(Officers * are already employed and
the maximum consolidated pay of their
scale is given)

(Pay at present is as following :
No. 2=12,600/-, 3=10,200/-, 4=8,160/-,
5=4,560/-)



STAGE II

8.	Salary for 30 crafts apprentices & workers (average Rs.8/- per day)	Rs.7,200/-
9.	Consultants & other.	Rs.20,000/-
10.	Photographer @ Rs.1200/- per month.	Rs.14,400/-
TOTAL		Rs.2,10,400/-
L.	Miscellaneous & Contengencies TOTAL..Rs.10,000/-	Rs.10,000/-
GRAND TOTAL.....		Rs.10,67,350/- Rs.458,400/-

CAPITAL AMOUNT NEEDED TO OPEN THE CENTRE

Rs. 10,67,350/-.

RECURRING EXPENSES FOR YEAR.

Rs.4,58,400/-

ABOUT THE PARENT ORGANISATION.

(Haryana State Small Industries & Export Corporation Ltd.)

The Haryana State Small Industries & Export Corporation came into being as a result of re-organisation of the erstwhile State of Punjab. The Corporation was incorporated on the 17th July, 1967 with a small working capital of Rs. 5 lakhs, which was subsequently raised to Rs.20 lakhs in 1968. At present its authorised capital is Rs.75 lakhs and paid up capital is Rs.20 lakhs. The annual turn-over in the year 1974-75 was Rs. 717.87 lakhs. In 1967-68 it was only 36.46 lakhs.

ACTIVITIES:

The Corporation which is essentially a service organisation caters to the needs of the small industries in the state and has introduced various programmes to assist the small scale entrepreneurs.

One of the major activities of the Corporation is to procure and distribute indigenous, imported channelled and non-channelled industrial raw-materials.

For internal marketing the Corporation has set up Emporia at Chandigarh, Ambala, New Delhi, Agra and Bombay. In addition we also have mini-emporia at our tourist complexes like Pinjore, Uchana, Badkhal Lake etc. The primary objective of the Emporia is to encourage the craftsmen and artisans located in the State to develop their traditional industry and crafts so that they are not exploited by middlemen.

The Corporation also has Dolls and Toys making Centres located at Chandigarh, Ambala, and Karnal where training is imparted to the women folk who subsequently involve themselves in production.

The Corporation also actively participates in various important exhibitions that are set up from time to time.

The Corporation which is a recognised and eligible export house, helps the small scale industry in the development of their products in the State. In order to give direct publicity to Haryana products abroad, the Corporation participates in the International Exhibitions/Fairs and also sponsors study-cum-sales teams abroad.

The Corporation is already on its way to set up a project for the manufacture of Ready-made Garments exclusively for export in collaboration with the Trade Development Authority of India in Export Processing Zone at Gurgaon near Delhi.

The Corporation have a scheme for the a supply of machinery on hire-purchase basis to educated unemployed for setting up industries in Haryana State. The payment of the loan is in easy instalments.

The corporation have launched the marketing assistance scheme. Under this scheme the Corporation will participate in tenders floated by various organisations such as D.G.S.&D, controller of Stores, Haryana, Indian Railways, P&T Department & other leading public sector undertakings. The orders so obtained will be placed with the small unit which may also be given financial assistance from time to time to enable them to adhere to their delivery schedule and other commitments.

The present proposal puts the Corporation into a very new field. Recognizing the proposed work of the project we have compromised on any aspect of the scheme which is in its initial stages. We intend to continue to encourage the scheme to the best of our ability.

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COMMUNICATIONS
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